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By- Robertson, Robert T.
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To encourage the teaching of British Commonwealth literature to American university students, a broad ranging survey course was designed in which the material was thematically organized. A great body of literature from the 13 countries was scrutinized in order to select 147 representative poems and short stories for an anthology. An effective method was devised for students to participate in the selection and evaluation of the literature. In addition to the new anthology, a "Handbook" of background materials on the authors and countries was compiled and both works will be largely incorporated into a new published college text on World Literature in English. The course that emerged from this research concentrated mainly on the literatures of 4 countries--Canada, Australia, New Zealand, South Africa--and tended to become not a survey course in British literature but a course in the comparative study of those literatures. Although the project could have been more complete, much was learned about this large but neglected body of writing in English and an effective student-tested teaching tool--the thematic anthology--was developed and used. The appendices include a preliminary anthology selection, proposed thematic organization, course book lists and outlines, and class themes, tests and exams. (JS)

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FINAL REPORT

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A PLANNED SURVEY COURSE IN BRITISH COMMONWEALTH LITERATURE FOR AMERICAN COLLEGE STUDENTS

ED025224

March 1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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Robert T. Robertson

Virginia Polytechnic Institute

Blacksburg, Virginia

March 1968

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
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PREFACE

Planning, teaching and evaluating a survey course in British Commonwealth Literature is of particular interest to teachers of that subject. At present these are few in number in this country and fewer abroad, but they are increasing (as described in Appendix A to the project contract), especially in secondary schools where the World Literature courses are now strongly affected by developments in English that stress the Humanities. This interest is being promoted by the Conference on English Literatures of the World (CELW) which exists to promote the teaching of world literature in English in American schools; the membership of CELW knows about this research project and has assisted in evaluating its conclusions.

Although the project is of prime interest to college teachers of British Commonwealth Literature and in a modified form to secondary school teachers, it is also interesting to scholars and college teachers of the individual literatures which make up British Commonwealth Literature. The strong interest expressed by Canadians, for instance, may have encouraged the planning and teaching of "Commonwealth Lit." courses in Canadian universities. When the project began, only three such courses were known to the Director; since then seven more such courses have been regularly established in Canadian universities. Since the impact of the project on the introduction of these courses can never be estimated those universities will not be named here. But it should be pointed out that the national meetings in 1965, 1966, and 1967 of what is now English 12: World Literature Written in English, a formal Group in the Modern Language Association of America, have been kept informed of the progress of the project, and have been attended by Canadian scholar-teachers.

To a third and much larger group of English scholars and teachers the methods and progress of the project may be of interest in raising three large questions:

1. What principles organize the teaching anthologies on which we depend so much for the actual daily organization of our survey classes?

2. Can we extend the thematic principle of organization (used in the anthology devised in this project) beyond its present popularity in freshman rhetoric and introduction-to-literature anthologies to the survey courses in English and American literature? What <u>are</u> the themes of those literatures?

3. Can we actually test one anthology against another and prove to another's satisfaction that one is superior in the classroom? If we could, how many fruitless debates in curriculum committees we should be able to dodge!

The attention of scholars interested in these questions is directed to Chapter 2, "Methods Used In The Project," where it is shown how the three greater areas of personal taste, educational psychology, and responsibility to the body of literature impinged on the original problem and effected a shift in the methodology and direction of the project.

Technical Note:

The project has been altered from its original direction by the shift referred to above and by extending the time limit from June, 1966 to March, 1968. These alterations are described and to some extent justified in the Technical Report, February, 1966, and the Interim Report, June, 1967, but since this report surveys the whole project the relevant portions of those Reports are included in this, and no further reference is made to the preliminary reports.

Since the project, though officially terminated, is still continuing in English 309, "Literature of the British Commonwealth," at Virginia Polytechnic Institute, further results and publications may be expected; the assistance of the Office of Education grant and the existence of this Report will be acknowledged in those publications.

Acknowledgements:

The following have both helped and hindered the completion of the project by taking a lively interest in and offering suggestions which in large and small detail have contributed to its success; since their suggestions often occurred in informal conversation about the whole subject of teaching British Commonwealth Literature, no attempt is made to recognize all individual contributions, but they may rest assured that those suggestions not yet used will be utilised in contemplated publication of the anthology and the curriculum unit for secondary schools referred to in Chapter 4, "The Future of World Literature Courses."

Dr. Wystan Curnow, University of Rochester
Dr. Harry Payne Heseltine, University of New South Wales, Sydney, Australia
Dr. Joseph Jones, University of Texas
Dr. John P. Matthews, Institute of Commonwealth and Comparative Studies, Queen's University, Canada
Dr. Blair Rouse, University of Arkansas
Dr. Bruce Sutherland, Pennsylvania State University
Dr. R. E. Watters, Royal Military College, Canada

I am especially grateful to the sixty-two students who took English 309 in the Spring Quarters of 1966 and 1967, whose enthusiasm supported the director in his experiment, and whose continuing interest in Commonwealth literature after the classes ended has been most useful. I especially thank Miss Linda Staiger, who undertook to help revise Terra Incognita for trade publication, and Mr. Richard Walters, manager of Books, Strings and Things, who has helped in the selection of additional texts for the course in 1967 and 1968.

Robert T. Robertson,
March 31, 1968

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SUMMARY

The problem was to present adequately, equably, and significantly the body of literature known as "British Commonwealth Literature" to a college sophomore class in a one-quarter (ten-week) survey course. Comparable courses at reputable universities have been offered in this country for twenty years but the organization of the material has been highly selective and its presentation piecemeal and geographical --- i.e. country by country. The problem was resolved by creating an anthology and handbook selected from the larger number of anthologies demanded by the piecemeal approach if the course was to cover what it proposed to teach. An organic unity among the various literatures was discovered in the thematic organization of material; the actual poems and stories selected were largely determined by student response in the admittedly piecemeal course in the subject taught at Virginia Polytechnic Institute, 1963-5: English 309, "Literature of the British Commonwealth."

The new version of English 309 taught in 1966 and 1967 was a comparative study of the six themes established in the anthology and applied to the accompanying novels prescribed for the course. The discovery and use of the thematic nature of the material and hence its teaching altered the kinds of course being taught to one in comparative literature. There is thus little correlation possible of student response to the old and the new versions of English 309. In effect the success of the project in establishing pragmatically a good teaching tool rests finally on the happiness of the instructor (the director of the project) with the more meaningful responses of students to the new course, especially in their sense that it makes an intelligible whole and not a disparate collection of pieces of writing --- as so many survey courses seem to be in the hands of unimaginative instructors.

Obviously, much larger questions are now involved in the question under discussion -- the effective teaching of British Commonwealth Literature to American students. It is suggested in the conclusion to this report that the success of the project rests at present in polishing the teaching tool, the thematic anthology and consequent thematic selection and organization of additional texts. But it may well rest in the future on raising the larger questions which have bothered the project director in the latter stages. The third large body of writing in English, British Commonwealth Literature, looks insignificant set beside the much larger quantities of British and American literature, but older teachers will recall the time when the latter was regarded as not worth teaching when the former was considered so large and important and valuable. The new fledgling may in turn become the cuckoo in the nest of literatures in English.

Chapter One: THE NATURE OF THE PROBLEM

Any teacher of English familiar with the history of his subject as an academic discipline knows that at one time his subject did not exist in the school curricula. He knows also that social pressures coupled with the efforts of pioneer teachers gradually introduced his subject into the curricula until, with the disappearance of the classics, it became the staple of school instruction. These generalizations are as true of the teaching of British literature as of American literature, though more obviously traceable in the latter's school history.

But before a literary subject can be taught in school it must be established as a corpus by scholars; we may say that until the first history of American literature was published there was no such thing, only a body of American writings. If we use the definition of the first published history as the sine qua non for the introduction of a subject into the school curriculum, we may claim that there are now fifteen literatures in English which have published histories, most of them very recent, and hence are ready for introduction into the school curriculum. Apart from British and American literature, these literatures are:

Australian
Canadian
Caribbean
Ceylonese
East African
Ghanian
Indian
Malaysian
Nigerian
New Zealand
Pakistani
Philippines
South African

Within the countries from which each literature originates college courses may be found in that literature, just as in this country the various regions offer college courses in the literature of the South, or of Texas, or of California. But the Commonwealth countries, unlike American colleges, do not offer courses in all Commonwealth literatures, though one or two colleges in Canada, for instance, have offered and more in that country are now offering such courses along with courses in Canadian literature. In this country no one of the thirteen literatures has been taught in a separate course; the tendency has been to lump them all together as a course in British Commonwealth Literature, even though some of the countries are not in the Commonwealth. (Here it is worth observing that the two newly established organizations of scholars and teachers interested in these literatures have abandoned the term "Commonwealth" and prefer the term "World Literature in English"; this will probably cause the current courses to be renamed eventually.)

As was stated in the proposal for this research project, there are a number of difficulties accompanying the introduction of any new material into the college English curricula; the introduction of Commonwealth literature is especially difficult. The difficulty resolved by this project was the lack of suitable teaching materials; it was resolved in two ways: one of these was the provision of a teaching anthology; the other, partly dealt with in consequence, was the choice of relevant and significant texts from the limited choice in paperbacks in this country. The nature of the anthology and its handbook would determine the choice of texts; thus the kind of "planned survey course" envisaged was the reasonably common formula: one teacher, thirty students, ten weeks meeting thrice weekly for fifty minutes a meeting, one anthology, between four and six additional texts, one or two tests, two pieces of writing and a final examination. Into this formula the thirteen new literatures were to be fitted. Obviously an impossible task, it could be approached if not accomplished only by highly selective text material fitting into a unified design so as to make some significant common patterns in all the literatures comprehensible to the college sophomore almost totally unacquainted with the geography and history of the countries originating the new literatures. Chapter 2, "Methods Used in the Project," is in essence a report on the selection methods and how the selected materials were tested in class.

The initial problem in the project was to survey first the materials available in the thirteen literatures in this country, and second the use of those materials in current courses in 1965. Two extracts from a paper presented by the project director to the Conference on British Commonwealth Literature at the MLA Annual Meeting in Chicago in 1965 illustrate these two problems:

> The amount of primary material in the whole subject is indicated in the standard bibliographies for the individual literatures, such as R. E. Watters' A Check List of Canadian Literature and Background Materials, 1628-1950, University of Toronto Press, 1959, 789 pp; it would be little exaggeration to say that the total number of volumes involved in the subject (including periodicals) must now be approaching the one hundred thousand mark, and that number is rapidly increasing. For the purposes of teaching the subject a preliminary checklist by Joseph Jones and R. T. Robertson was published by the University of Texas Press in 1959: Resources For The Study of Commonwealth Literature in English; the following table clarifies the position (according to that list):

	C'th.	Can.	W.I.	Ind.	S.A.	Aus.	N.Z.	Pac.	Total
Bibliog:	6	33	2	8	26	27	28	9	139
B'ground:	89	42	68	52	118	55	79	57	560
Anthols:		44	10	11	13	51	20	6	155
Poetry:		170	41	39	148	104	94	17	613
Fiction:		327	69	121	304	230	83	41	1175
Drama:		45	17	8	6	12	9	2	99
Non-fict:		79	75	60	175	82	57	34	562
Criticism:		61	4	42	4	88	23	.	222
TOTALS:	95	801	286	341	794	649	393	166	: 3525

This table excludes the English writing of West and East Africa, Pakistan, Ceylon and Malaysia, which are included in the "Selected Reading Lists" appended to The Commonwealth Pen, ed. A. L. McLeod, Cornell University Press, 1961, pp. 219-231.

The course offerings at the University of Arkansas under Dr. Blair Rouse are listed in the CBCL Newsletter, No. 2, Nov. 1962, p. 4; the following table sets out the course:

	(Date of original publication)			
	Canada	South Africa	Australia	New Zealand
novel	1941(NCL)	1883 (US)	1888 (US)	
	1944 "	1948 "	1931 " (3 vols)	
s. stories	1836 "	1953 "		
	1944 "			
Verse(anthol)	1958 (L)	1959 (L)	1958 (L)	1960 (L)
criticism	1961 (NCL) (anthol.)			

The parentheses indicate the source of the text used: NCL: New Canadian Library (McClelland and Stewart, Toronto), US: United States, and L: London (Penguin or Oxford). A similar diversity of dates, sources and modes will be found in the book lists of other courses in this country.

(Robertson, R. T. "British Commonwealth Literature: An Introduction to the subject and a Report on its Teaching," unpublished report from the minutes of the Conference on British Commonwealth Literature, eighth annual meeting, Chicago, Dec. 28, 1965)

From the first table above it can be seen that the first problem in the project was to reduce the number of literatures involved to four (Canadian, Australian, South African, New Zealand) and then reduce the number of possible anthologies from 128 to 1, or, if this one was to be a new anthology, of selecting material from 516 volumes of verse. It was decided to restrict the possible anthologies to the seven collections of poetry and short stories numbered 2, 3, 4, 5, 15, 19, 20 on the "Book List" (Appendix B, p.36), consisting of those used in previous courses. Furthermore, it was decided to exclude all drama and include a minimum of non-fiction. But these exclusions, though drastically reducing the area under consideration, needed the next step of reducing the anthologies to one, if room were to be available in the course for representing the novels of the literatures; this is clear from the second table above: combining the eight anthologies used in the Arkansas course would leave reasonable time for teaching the six novels, instead of trying to cover fourteen books in one semester.

To the making of anthologies there is no end, we are told. The second problem, reducing the number of anthologies from eight to one, could have been solved simply by the Project Director's choosing about one-eighth of the material in the published anthologies, mimeographing it, and using that as the class text. But the real problem here was the principle of selecting one story or poem in eight. It was solved by using the written work of students in previous classes, especially where they had been allowed free choice of questions, to determine the preferences of the student -- not the instructor -- in selecting the material for the composite anthology. The resulting anthology, Terra Incognita, and its Handbook are thus student-tested and student-oriented compilations, and this factor has contributed to at least half the success of the project.

The other half of that success belongs to the principle of organizing within the anthology the materials selected by student preferences, that of selecting the dominant themes in the selected material and grouping it accordingly. The selection of the six themes eventually used is described in Chapter 2; they are:

THE NATIVE RACE
EMIGRATION, COLONISATION, EXILE
THE LAND
TIME
PEOPLE ON THE LAND
NATION-MAKING

This thematic principle had been tentatively used by the project director in previous classes of English 309 and was enthusiastically endorsed by the consultants. Its immediate value was to give the anthology form and continuity and thus in turn develop the same characteristics in the whole course, since the additional texts were selected to show the existence of the themes not only in the short stories and poems of the anthology but also in the novel. Thus the course became an organic entity, not the kind of scattered coverage that seems to exist in the Arkansas course.

The principle had an added virtue: it disposed in one fell swoop of the three questions that the project was set up to answer:

1. How much background information is necessary for American students studying Commonwealth literature?
2. Should the material be organized geographically and historically, as heretofore?
3. What kind of anthology or other course materials can handle the answers to 1 and 2 above?

By using the thematic approach the historical and geographical background and organization become of secondary importance, and the form of the anthology becomes obvious: a comparative study of the six chosen themes wherever they are evident in the short stories and poems from the selected anthologies. Thus the original contents of seven anthologies (together with whatever others were considered necessary) would be reshuffled according to student preferences and presented regardless of chronology, authorship, or country of origin. A poet whose work is grouped under his name in one anthology might appear in three different sections of the new thematic anthology according to the theme that the poem, not the poet, exhibited.

This solution disposed of the necessity to understand the background of the poet's life and works, the larger context of the national literature in which he wrote, or the history of the country from which he came. But in order to meet the obvious objections to and dangers from such a high-handed procedure the Handbook was published in mimeographed form. It contains information about the authors in the anthology (43 pages, with the authors given approximately the number of words their stature demands), a chronological outline of the four principal literatures, 1830-1930 (7 pages), and glossaries of New Zealand and Australian terms (12 pages). Although the students could use the Handbook for background and also for comparative study of the authors (e.g. whether they wrote in their home country or not), not much significant use was made of it, largely because, in the opinion of the project director, the success of the comparative thematic study of original works in the anthology made the secondary information irrelevant to the main work of the course. Dr. Heseltine, however, on his visit to the class to teach an Australian novel, was disappointed that the members did not know enough Australian history to appreciate the historical references in the first part of that novel. In the opinion of the project director, Dr. Heseltine was treating the American students as if they were Australians reading their own literature. This approach is not possible here.

The objections to the thematic ordering of this disparate material rest on possible distortions of the original significance of the material --- e.g. that a poor poem displaces a good poem because the former better exhibits one of the themes. Some distortion is inherent in the anthology form, in the varying emphases of large or small representation. For example, it may be admitted that Canadian poetry, in spite of the director's precautions, is not fairly exhibited; what is exhibited is the similarity between Canadian and other Commonwealth poetry in the treatment of a common subject -- all the literatures have poems or stories of the best quality showing, for instance, an ambivalent attitude (admiration cum pity) toward the indigene. The objection would have to be answered by saying that English 309 is no longer a survey course in New Zealand, Canadian, Australian, etc. literature (i.e. British Commonwealth Literature) but a course in the comparative study of those literatures. The implications of this shift are briefly noted in Chapter 4.

The danger of the comparative study under thematic headings is that the anthologiser or the instructor sets up the themes. There is little check on his imagination except his professional training and his responsibility to his subject matter. Furthermore, the project director was unable to discover or create satisfactory tests of his choice of themes, or of their effect on the students' work, without a control group; since the course was offered for credit, it was impossible to discriminate between two groups of students in the same class. This consideration is discussed in Chapter 4 together with the larger implications of what the project director now sees as a pilot study of a new way of teaching survey courses.

Chapter Two: METHODS USED IN THE PROJECT

The research was conducted in six periods, of which the first four were continuous; the two latter are separated from the former and from each other by some months, and the last is only about to begin and is therefore not included in this final report. The first three periods were spent in selecting the anthology material, organizing it, and preparing the Handbook; the last three periods are similar in that they each consist of ten weeks of teaching the course (Spring Quarter, 1966, 1967, 1968) and evaluating the results:

		Period	Research
A	1965	Oct-Nov	Analysing student response to select material
B	1965-6	Dec-Jan	Organizing the material in the anthology
C	1966	Feb-Mar	Preparing the Handbook
D		Apr-June July-Aug	Teaching English 309 using anthology, Handbook Evaluating results
E	1967	Apr-June August	Teaching English 309 Evaluation
F	1968	Apr-June August	Teaching English 309 Final Evaluation

The methods used in all periods differed from each other; they are described under each period in three sections: Materials involved; steps in research; results.

Period A

Materials:

1. 356 themes and examinations written by 89 students in courses taught 1963-5 (see Appendix C, "Book List," p.36)
2. The anthologies on that "Book List" numbered 2,3,4,5,15,19,20.
3. Fifteen sets of theme topics plus five final examination papers, offering in all 187 different questions in which the material in the anthologies might be used.

Step 1:

All the themes and examinations were read and hand-carded for references to and titles of poems or short stories in the seven anthologies. 2221 references were noted.

Step 2:

Each reference was graded according to this formula:

Reference x 2 (for title) x final grade of the student, using a 4-point scale: A --- 4
B --- 3
C --- 2
D --- 1

The total number of reference-grade points was 6644.

Step 3:

Computer analysis in order to refine the gross results above was attempted at this point, but it proved impossible to evaluate the actual grade or quality of the reference. For instance, a student gaining a final grade of B could quite easily refer to a work pointlessly (F) or very effectively (A). Since refining proved impossible and so many avenues of correlation opened out, it was decided to continue with hand-carding and calculating the gross preferences or effective use of material by students.

Step 4:

One hundred and forty-two poems in the four poetry anthologies (2,3,4,5 on the "Book List") which achieved thirty plus reference grade points were chosen as the basis of the new anthology; this list was sent to the consultants (see Period B). The short stories were handled differently because there were many fewer references by title to them: all student work involving a short story from the anthologies numbered 15,19, and 20 on the "Book List" was reread and graded regardless of the final grade of the student. A short list was prepared of 17 short stories which had been used effectively by students writing A and B answers. This number was added into the second list prepared (see Period B).

Results:

In spite of coarseness of the criteria and the inability to refine them, the validity of the first short-list is suggested in the following figures:

New Zealand poems	34
Canadian poems	33
Australian poems	44
South African poems	31
	142

These proportions adequately reflect the different sizes of the four anthologies of poetry, one from each of the countries above.

Period B

Materials:

1. Two short-lists of 142 poems, 17 short stories
2. Two consultants' reports
3. Seven additional anthologies used to balance the final selection

Step 1:
The short list of poems (see Appendix A p.20) was sent to the consultants; to incorporate their suggestions a second list was prepared (see Appendix A p. 23), including the short list of 17 short stories, organized in nine thematic sections, and reducing the number of poems from 142 to 112.

Step 2:
The consultants responded to the second list by suggesting six instead of nine thematic units and by submitting 24 additional suggested titles (see Appendix A, "Addenda," p. 31). This was a period of intense communication among consultants and director, involving personal visits by the latter to the former and to those acting as informal consultants and so acknowledged in the Preface. Since much of the debate was informal it is not recorded here, nor are the consultants' reports included.

Step 3:
From the consultants' reports on and discussions of the second list of 129 titles (112 poems, 17 short stories) the final list of 147 works by 102 authors was prepared for the anthology. Typing of the copy, however, could not proceed until the next step had been completed.

Step 4:
The 147 titles were divided into the six thematic units as follows:

	Unit	Authors	Works	Pages	
I	THE NATIVE RACE	19	24	80	
II	EMIGRATION, etc.	20	26	85	
III	THE LAND	18	22	33/198	Vol. I
IV	TIME	15	15	29	
V	PEOPLE ON THE LAND	31	33	83	
VI	NATION-MAKING	29	31	50/162	Vol. II

The project director at this time had to secure reputable texts of the material (sometimes from the embassies concerned), balance the representation of the four literatures involved, balance the amount of verse and prose, etc. This was a very busy time.
The final shape of the anthology may be seen in Terra Incognita attached as Appendix E. Many fascinating statistics can be drawn from its selection of material but since these are of interest mainly to teachers and scholars in the field they are not included here. It should be observed, however, that of the 142 poems preferred by students 93 are included in the anthology; the other 49 were lost during the selection process, generally by the inclusion of better work of the same kind or by elimination because of overrepresentation of one aspect; all original 17 stories were finally included.

Step 5:
The 360 pages of copy were typed, proofed and set up as photo-ready copy, divided into two volumes.

Results:
A teaching anthology was prepared combining the preferences of the students (approximately 66 o/o) and the considerations of the director and consultants (approximately 34 o/o).

Period C

Materials:
1. The 356 pieces of student work
2. Seven anthologies
3. Eight additional reference works

Step 1:
To accomodate the suggestions of the consultants about background material a handbook to accompany the anthology was prepared. The student work was reread for background references, use of lecture material, quotations from reference works. A short list of desiderata for each entry in the handbook was prepared.

Step 2:
The handbook material was collected by the project director, generally along the lines of the desiderata: a) biographical notes, b) short bibliography, c) some critical comment on major writers. This pattern is generally followed in the Handbook (see Appendix F attached).

Step 3:
The Handbook was typed, collated, bound, etc. and the anthology printed. At the same time the list of additional texts for English 309, along the thematic lines suggested by the anthology, was selected and ordered for students (see Appendix C, course outline for 1966, p.37).

Results:
This concluded the first half of the project. A survey course had been achieved by analysing previous students' work, using consultants' suggestions, organizing the anthology material and that for the handbook, and selecting the additional texts. It now remained to embark on the second half, the testing of this course.

Period D
Like Periods E and F, this period consists of two parts: teaching for ten weeks, evaluating for six weeks.

Materials:
1. Thirty students enrolled in English 309
2. Four exercises: class theme, test, correspondances, final exam. (See Appendix D, 1966 exercises, pp. 40-3)
3. One hundred and eighteen pieces of student work on the exercises
4. Statistical results from Period A

Step 1:

The class was taught for 30 meetings, March 30 - June 6, 1966.
The class exercises were graded as in a regular survey course.
The anthology was taught for the first four weeks, the additional texts for the remaining six, including the visit of Dr. Heseltine, a consultant, to teach an Australian novel and to examine the effect of teaching the anthology (see Appendix B, p.34).
The final grades were:

A	8
B	12
C	7
D	2
F	1

Step 2:

For six weeks in July-August the project director analysed the 110 pieces of writing resulting from the class. The failure of one student was caused by his dropping the course without due process; the two D grades may be explained as those achieved by two students placed on academic probation at the end of the quarter. The work of these three students was excluded from the material.

Step 3:

All references and titles were carded in the 130 pieces remaining.
The same formula was followed as in Period A, Step 2.
4321 reference-grade points were accumulated.
140 of the 142 works in the anthology were represented.
93 works achieved more than thirty grade points, the original criterion in Period A, Step 2.
70 works achieved more than fifty grade points.

Step 4:

An attempt was made to correlate the grade-points for the 110 works used in previous courses and in the anthology. Although some interesting variations were noted (e.g. a poem popular in previous courses and hence included in the anthology was less popular than another introduced into the anthology by the director and not previously used in the course) there seemed little point in pursuing that line of enquiry so as to produce a second revised edition of the anthology. But the director noted the general direction of the new statistics for use in teaching the course in Spring 1967.

Step 5:

In an attempt to acknowledge Dr. Heseltine's criticism of the lack of background information among the students, the director reread the written work to note use of the Handbook material. His notes showed very little use made of that material. An attempt was made to correct this in Spring 1967.

Results:

Although the previous and new statistics were set up for computer analysis it proved impossible to get results other than those already computed by the director; computer analysis was abandoned for the second time, with the suggestion that it might be effective when the new course had been taught three times (Spring 1967 and 1968) so that the amounts of statistics would balance each other. This line of enquiry is being pursued by the director after the project concludes, but it will still be difficult.

The increase in the amount of reference was startling:
89 students in five previous courses produced 6644 points (average per student --- 74.5)
27 students in the new course produced 4321 points (average per student --- 160.0)

This increase sufficiently justified for the director the two main results:

1. Students showed greater familiarity with the material because they were using one anthology instead of four.
2. The use of the thematic units made the material more interesting and memorable.
3. Because of the change in direction in the course -- from a survey course to one in comparative study of themes -- it was not possible justly to compare further the work of students in the old and new courses. This meant that the work of students in the new course in 1968 should be compared with that of students in the same course in 1967; this was done in the next period. No attempt was made to analyse use of the additional texts in the light of the anthology themes.
4. The director was able to present a sample teaching lesson from the course at a study group during the NCTE Annual Convention in Houstom, Texas, in November 1966 (see Appendix B, p. 35). The reception by the teachers there encouraged him to prepare a six-week unit in World Literature in English for grade 10; this is being tested in schools in Montgomery County and Roanoke City (Virginia) at present.

Period E

Materials:

1. Thirty-two students enrolled in English 309 (see Appendix C, Course Outline 1967, p. 38)
2. Four exercises: theme topics, test, term paper, final exam (the same as in Spring 1966), (see Appendix D, 1967 exercises, pp. 44-6)
3. Statistics from analysis in Period D

Step 1:

Teaching the course, devising and grading exercises and final exam, etc. as for Period D, Step 1.

Final grades correspond to those achieved in Spring 1966:

A --- 9
B ---15
C --- 8
D --- none
F --- none

Step 2:

The 128 pieces of writing were analysed as in Period D, Step 3; 4111 reference-grade points were achieved, averaging 128.1 per student. The drop in these points from Period D was caused by much greater use of the Handbook material and more integration of reference to the additional texts in answering questions involving the anthology themes.

Results:

1. The course was more balanced than in Spring 1966 by integrating the additional texts and Handbook into the themes of the anthology.
2. The statistical material was held over for use with that coming out of the class of Spring 1968.
3. The Handbook is being revised to incorporate background critical material both on the literatures involved and on the additional texts (e.g. passages from a history of Australian literature, reviews of one of the texts).
4. More attention is being paid to choosing texts to accompany the anthology and revised handbook (within the limited but improving range of paperbacks available). The 1968 course should be the best of the three and should be immediately useful to college teachers.
5. An expanded version of the anthology, including extracts from novels and non-fiction prose works, is being edited for trade publication in December 1968. This ultimate weapon should, through its selection, organization and ancillary material, help to establish easily more competent and unified courses in World Literature in English at college and secondary school level.

Period F

This period is outside the scope of this report (for a course outline see Appendix C, 1968, p.39). The period is included here only to establish the fact that the project is continuing independent of USOE support. The further steps contemplated after this period involve:

1. the publication of the anthology in revised form
2. the publication of school curriculum units
3. the encouragement of the use of these materials through the national organizations interested in this subject.

Chapter Three: RESULTS OF THE PROJECT

The main result was getting a new anthology into the hands of the students of English 309 in place of those previously used which were trade editions not intended for college use. The detailed presentation of the project methods in Chapter 2 is intended to show how the results of one period became the starting point for the next, creating a chain of practical results ending in the class use of the anthology. These results are summarized below:

A. Practical Results:

1. A great body of literature has been scrutinized to select 147 poems and short stories as representing that literature, and the selected materials have been published and used in two classes.
2. A coarse but effective method has been devised to allow student preference and performance to dictate the final selection of two-thirds of that material.
3. The same method has been used to evaluate student response to that material.
4. Sixty-two students have been taught the new course, and thirty-four more are enrolled this quarter, Spring 1968. This total enrollment of 96 in the new course provides material for comparison with that held from 89 students in five earlier courses.
5. A rough but ready-made draft anthology of critical material from 14 sources on 102 authors represented in the anthology is now available in the Handbook.
6. Eighteen independent texts, mainly novels, have been subjected to incorporation in the course under thematic headings to greater or less degree. The results of this method of teaching the works needs further analysis but the material for that is to hand, and contains a great deal of student reaction to those texts.
7. The director has entered into an agreement with Dr. Joseph Jones and a New York publisher to produce a college anthology of World Literature in English of approximately 500 pages, representing the work of 148 authors and covering the period 1830-1960. This anthology is based on Terra Incognita (using 89 of its authors and all but 17 of its selections) and incorporates much material from the Handbook. The publication of this anthology is the logical conclusion of the research project.

These practical results are not further analysed here for the following reasons:

1. The method devised to establish student preferences has been sufficiently described in Chapter 2, together with the periodic results.
2. The making of the anthology and handbook has been described in Chapter 2 and the results can be examined in Appendices E and F.
3. The method of establishing student preferences in the old course and student performance in the new is not yet refined enough to permit much more analysis of quality rather than quantity.

4. The refining mentioned above involves the three much larger questions raised in the Preface; computing the quality of freshman themes is, as we know, being attempted now, but the more involved matter of computing student work in sophomore survey courses will have to wait some considerable time for attention. Meantime a systematic comparative study of college anthologies of British and American literature might be illuminating.
5. Certain important theoretical considerations for the study of World Literature in English have arisen in the course of this project; they affect the research conducted and are discussed in the following chapter.

B. Less Obvious Results:

These are largely incapable of statistical analysis and are simply listed here as indicating the widening scope of a project which began with the simple task of preparing an anthology which did not exist when the project began and remains unique when it ended.

1. A side-effect was the impression made on the Department of English by the granting of the project; this is indicated in the press release in Appendix B, p. 33.
2. The project director learned a great deal more about his subject in preparing the anthology and handbook, and a great deal about his teaching methods and the learning situation he created in the classroom by analysing closely the responses of students -- far more closely than is done in normal grading. Hence the difference between the method used to establish the preliminary selections of poems and of short stories. It can be said that the director is a better teacher for having undertaken this project.
3. Knowledge of the project has heartened those scholars in this country and abroad who are interested in its promotion and development in this country. The Office of Education officials responsible for the grant should be aware that their interest in a very new subject has encouraged the formation of the two national groups of scholar-teachers involved in this budding discipline, and it is to be hoped that the Office will continue to show an interest in the development of the teaching of World Literature in English in secondary schools and colleges in this country.
4. The representation of the four literatures mainly used varied from theme to theme in the anthology. Although these proportions may be suspect, they could probably be justified in each literature as a whole, and this was attempted in the NCTE presentation summarized in Appendix B. The question of why one literature should have more and better writing on one theme than the others raises interesting speculations about the nature of that literature. Is it possible to say, for instance, that New Zealand literature exhibits a stronger sense of exile than Australian literature, and if so, why? The Director of the project will go on leave for two years in September 1968 to examine such questions at the Institute for Comparative and Commonwealth Studies, Queen's University; the research he contemplates is a direct result of this project and is connected with the conclusions and recommendations in Chapter 4.

Chapter Four: THE FUTURE OF WORLD LITERATURE COURSES

The previous chapter is short on findings and long on results which to some extent preempt the material more properly belonging here. The detailed findings, such as that Ursula Bethell's poem "Dirge" achieved 234 reference-grade points in the old course and 318 in the new course, are largely irrelevant except to the making of the anthology and the building of the course. Fascinating though they are to the scholar and teacher they have been omitted from Chapter 3. The project resulted in the compilation of a practical anthology for introducing students to totally new material, and the novelty may be indicated by the fact that they had to learn the names of over one hundred new authors in less than ten weeks. The result of the project was to base the course on the anthology, and thus to produce a good, unified course. It is fair enough to conclude that a "Survey Course in British Commonwealth Literature" has been planned and is now available.

There are, however, several matters which could have been attended to in greater detail, and there are some further implications that can usefully be listed here for the benefit of the curious reader --- the notion, for instance, that the survey course established by the project should be renamed "Survey of World Literature in English" and is capable both of alteration for secondary school use and expansion for use in senior college courses. A more complete project would have been carried out had the director known in 1964 when he submitted the proposal, what he knows now, four years later, not only about his subject and its teaching but also about doing fixed contract research. The project should have been conducted full-time, instead of quarter-time; it should have allowed as much time after as before the teaching of the new anthology; and it should have provided for a control group of students taught the old course at the same time as the new. Had the director been working full-time a compromise criterion between quantitative and qualitative student response could probably have been established. Thus the validity of the choice of anthology materials would have been clearly justified to suspicious scholars, and a number of loose ends or interesting avenues could have been tied up or explored.

When we look, however, at the way most college anthologies are compiled by experienced teachers we may feel happier about the one indubitable achievement of this project: the creation of a course built round a tested anthology. Most editors have to compromise between their class experience and the canons of the literary tradition; they know that sophomore students find Milton or Pope difficult to read but they continue to rub the students' noses in the poets' work because they dare not publish an anthology of that period without those poets. What would their colleagues say? What is at fault here is not the ineluctable demands of the literary tradition or the reluctance of the students, but the inability to frame Pope or Milton sensibly in a meaningful context. The course devised by this project has sought to make every poem, short story, and novel fit into a pattern which

gives the work significance (or simply a reason for reading it) without marring the student's recognition of the work as a work of art. The three questions posed in the preface are worth examining in detail and at length; the director feels that we have too long and blindly accepted the anthology as a teaching tool without bothering to hone its edge to our purpose, especially in not distinguishing between trade and college anthologies.

There could be and there will be improvements in the shape and conduct of the new course, "Survey of World Literature in English," but these will tend to strengthen its unity and meaning. There remains the problem of getting enough background information to the student (by footnotes, appendices, introductory notes, lectures, prerequisite courses, prior reading?), but this in turn raises the question where such information comes in the study of any work --- at one extreme it could be claimed that it is pointless to read Swift today because the covert political allusions are incomprehensible, at the other that those allusions are the only things worth footnoting or lecturing on in the study of Swift. The solution in this project has been to create a student's comprehension of a theme without any other political, historical, anthropological, psychological or geographical information. A super-identity has been imposed by the student on the work. The justification for this lies ultimately in the study of literary archetypes, and that is what this course could well serve to introduce into the college curricula.

An ancillary but lesser problem is getting the additional texts necessary to round out the picture of World Literature in English and to allow the student to discover whether the anthology themes are valid outside the anthology. Every teacher of this new survey course will want to read more and more literature from the thirteen literatures in English which it attempts to represent, and as he does this he will discover much better texts than those annually available in paperback in this country. This problem will probably solve itself as the course becomes more popular; after all, when Faulkner received the Nobel prize not one of his books was available in paperback and only one or two hardbound.

Finally, the attention of interested scholars is respectfully drawn to the possibility of using this new course in a way suggested in the last paragraph of the Summary. When television was introduced into New Zealand in 1961 and 1962 a number of American sociologists and educators visited that country to study its impact on the last wholly European country to take that step. Not only the teaching but also the study of the new course in the classroom offers similar opportunity to watch the effect of the introduction of totally new material on the young American. This material is in his native tongue; its themes correspond closely to those in his own history and literature; if he can see those correspondances he will understand in a new and better way why his country is a world power. The opportunity exists for controlled research not only into the learning process, using unfamiliar material, but also into the process of the student's realising his American identity in a larger context than he might have thought possible.

There is at present much attention being paid to introducing American Negro writing into the school anthologies for the sake of the Negro and the White student, to encourage mutual respect and understanding. While the study of African writing in World Literature in English would assist this process, that aim is too limited. If by far the great majority of Americans have immigrant ancestors, near or far, they can recapture the meaning of that brave act in studying its effect on writers in the thirteen other literatures in English, most of whom have passed through the same phase of exchanging an old identity for the new. Likewise, World Literature in English contains much excellent rendering of cultural shock, its pathos, necessity and value. The themes of Terra Incognita realise the identity of the American experience with that of the English-speaking community all over the world. The door of a common language opens into the chamber of understanding and respect for other nations. That is the true meaning of being a world power. For that paramount reason the introduction of courses at school and college level in World Literature in English is warmly commended by the director of this project.

APPENDIX A

PRELIMINARY SELECTION

A Penguin Books of New Zealand, Canadian and Australian Verse;

B Selected poems from the Oxford Book of South African Verse, illustrating four categories of content (society, landscape, individual or persona, personal statement) in five thematic groupings, 1-5.

A1 New Zealand:

Bethell: Time, Dirge, The Long Harbour, By Burke's Pass.

Fairburn: The Cave, from Dominion, Full Fathom Five, Night Song, Fer An Amulet.

Mason: Sonnet of Brotherhood, Latter-Day Geography Lesson, Song of Allegiance, On The Swag, Footnote to John II.4, Flow At Full Moon.

Braseh: The Islands, Forerunners, The Silent Land.

Curnow: House and Land, The Unhistoric Story, Landfall in Unknown Sea

Glover: Threnody, The Magpies, Thomas, Once The Days, from Arawata-Bill, Towards Banks Peninsula.

Smithyman: Anzac Ceremony, Hints For The Incomplete Angler.

Baxter: The Bay, High Country Weather, Poem in the Matukituki Valley, The Morgue.

A2 Canadian:

Pratt: from Brebuef And His Brethren, From Stone To Steel.

Ross: Fish, The Diver.

Knister: The Plowman, Lake Harvest.

FR. Scott: Trans Canada, Conflict, Bonne Entente.

Finch: Scroll-Section, Train Window, The Statue.

Mackay: Admonition For Spring, 'Look, I have Thrown All Love'.

Smith: Ode: On The Death of W.B. Yeats, The Plot Against Proteus, Far West.

Birney: Pacific Door, Bushed, Slug In Woods.

Kennedy: Of One Dead, Words For A Resurrection.

Klein: Heirloom, The Still Small Voice, Bread.

Lowry: Lupus In Fabula.

Layton: The Swimmer, The Bull Calf.

Le Pan: Canoe-trip, An Incident.

Anderson: Cold Colloquy.

R. Hambleton: Sockeye Salmon.

J. Reaney: The Katzenjammer Kids.

A3 Australian:

Slessor: The Nabob, Captain Dobbin, Sleep, South Country, Beach Buriel

Fitzgerald: Beginnings, Transaction, Heemskerck Shoals.

McGuire: Wet Afternoon (C/f Clarke: Blue Prints)

Holt: Trio.

McKellar: Res Publica, Oxford Street - The Five Ways.

Hope: Australia, Imperial Adam.

Thompson: The Traveller, The Conqueror.

McCuiag: The Commercial Traveller's Wife, No Sale, Music In The Air.

Riddell: The Island Graves.

Mudie: This Land, They'll Tell You About Me.

Ingamells: Luis de Torres, Ship From Thames.

Stewart: The Dosser In Springtime, Heaven Is A Busy Place, Terra Australia.

Blight: The Hurrican Lantern, Mary River Camp.

Manifold: The Tomb of Lieut. John Learmonth, A.I.F.

Wright: Train Journey, The Bull, South Of My Days.

Campbell: Dance Of Flame and Shadow.

Cato: The Dead Swagman.

McAuley: Terra Australia, New Guinea, Hobart Town . . . .

Dobson: Traveller's Tale.

Harris: Incident At The Alice, The Tantanoola Tiger.

Rowbotham: Nine O'Clock.

Mathew: Genesis.

B OXFORD BOOK OF SOUTH AFRICAN VERSE:

1. Indigenous: nil in any African translation - the 'silent Bush boy'. many studies (character sketches of Africans: Campbell: The Zulu Girl, Plomer: Death of a Zulu, etc.
F.C. Slater: Lament For A Dead Cow (imitation)
F.T. Prince: Chaka (monologue) Fairbridge: The Song Maker
A.S. Cripps: A Pagan's Baptism

2. Historical: Barter: from Stray Memories of Natal And Zululand (Dingaan and Retief)
Kipling: BRIDGE-Guard in The Karroo
Pringle: from THE DESOLATE VALLEY
Buckton: At Welbedacht
Campbell: Luis de Camoes.
Plomer: The Boer War

3. National: Kipling: The Burièl
A.S. Cripps: Resurgat
Jackson: At The Grave of Cecil Rhodes.
Pringle: The Emigrants
Campbell: from THE FLAMING TERRAPIN: Invocation to the African Muse

4. Rural: Pringle: Afar In The Desert
Buckton: At The Garden Rail
Slater: The Wood-Gatherers, Milking Kraal
Gibbon: Jim (An Incident)
Brooke: Smoke Of The Camp Fire
Campbell: The Serf
A Veld Eclogue: The Pioneers (c/f Plomer: The Pioneers, Or Twenty Years After.)
Plomer: The Ruined Farm

5. Natural Campbell: Rounding The Cape
Plomer: Namaqualand After Rain
The Victoria Falls
A Transvaal Morning

British Commonwealth Literature

Anthology

Section I: The Native Race

1. Slaughter of the Blacks, for the Perusal of All Christian People
   E. S. Hall

2. Forerunners
   Charles Brasch 1909-

3. A Pagan's Baptism
   A. S. Cripps

4. The Quest of the Copper
   William Charles Scully 1855-1943

5. The Serf
   Roy Campbell

6. Black Stockman
   W. Hart-Smith 1911-

7. The Wood-Gatherers
   F. C. Slater

8. Milking Kraal
   F. C. Slater

9. Lament for A Dead Cow
   F. C. Slater

10. The Councillor
    Cullen Gouldsbury

11. The Onondaga Madonna
    Duncan Campbell Scott 1862-1947

12. The Zulu Girl
    Roy Campbell

13. Watkwenies
    Duncan Campbell Scott 1862-1947

14. The Death of A Zulu
    William Plomer

15. The Song Maker
    Kingsley Fairbridge

16. Kaijek The Songman
    Xavier Herbert 1901-

17. One, Two, Three Little Indians
    Hugh Garner 1913-

18. The Whare
Douglas Stewart 1913-

Section II: Emigration, Colonisation, Exile

1. The Emigrants:Introductory Stanzas
Thomas Pringle

2. One Race, One Flag
A. R. D. Fairburn

3. For Love of Appin
Jessie MacKay

4. A Colonist in His Garden
William Pember Reeves 1857-1932

5. From The Rising Village
Oliver Goldsmith 1794-1861

6. At the Garden Rail
A. M. Buckton

7. From A Veld Eclogue: The Pioneers
Roy Campbell

8. The Pioneers: or, Twenty Years After
William Plomer

9. Country Press
Rosemary Dobson 1920-

10. Forced Sale
Harley Matthews 1889-

11. The Ruined Farm
William Plomer

12. The Homecoming
James K. Baxter

13. Response
Mary Ursula Bethell 1874-1945

14. Rounding The Cape
Roy Campbell

15. Dialogue on A Northern Shore
C. K. Stead

16. In The Fields of My Father's Youth
W. H. Oliver

Section III: The Land

1. The Lonely Land
   A. J. M. Smith

2. A Landscape
   J. R. Rowland 1925-

3. Canoe-Trip
   Douglas Le Pan 1914-

4. Roads
   Ruth Dallas

5. Afar in The Desert
   Thomas Pringle

6. Poem in the Matukituki Valley
   James K. Baxter

7. The Blue Heron
   Theodore Goodridge Roberts 1877-1953

8. Strayed
   Sir Charles G. D. Roberts 1860-1943

9. From Malcolm's Katie
   Isabella Valancy Crawfore 1850-1887

10. How One Winter Came in the Lake Region
    Wilfred Campbell 1861-1918

11. Erica
    Mary Ursula Bethell 1874-1945

12. Admonition For Spring
    L. A. MacKay 1901-

13. A Transvaal Morning
    William Plomer

14. Namaqualand After Rain
    William Plomer

15. The Victoria Falls
    William Plomer

16. By Burke's Pass
    Mary Ursula Bethell 1874-1945

17. The Long Harbour
    Mary Ursula Bethell 1874-1945

18. Words for A Resurrection
    Leo Kennedy 1907-

19. The World's Centre
Ruth Dallas

Section IV: Time

1. From Stone to Steel
E. J. Pratt 1883-

2. Beginnings
Robert D. Fitzgerald 1902-

3. From The Flaming Terrapin
Roy Campbell

4. Dirge
Mary Ursula Bethell 1874-1945

5. Time
Mary Ursula Bethell 1874-1945

6. Resurgat
A. S. Cripps

Section V: People On The Land

1. Snow
Frederick Philip Grove 1871-1948

2. The Three Jolly Foxes
Douglas Stewart 1913-

3. The Enthusiastic Prisoner
E. O. Schlunke 1906-

4. Going Home
Myra Morris

5. The Commercial Traveller's Wife
Ronald McCuaig 1908-

6. The Drover's Wife
Henry Lawson 1867-1922

7. The Night We Watched for Wallabies
Arthur H. Davis 1868-1935

8. Mill Girl
James K. Baxter

9. The Still Small Voice
A. M. Klein 1909-

10. Five Bells
Kenneth Slessor 1901-

11. 'Tell Us About the Turkey, Jo...'
Alan Marshall 1902-

12. The Mushroomer
Colin Thiele 1920-

13. Feed
Raymond Knister 1899-1932

14. Shearing
David McKee Wright

15. The Bull Calf
Irving Layton 1912-

16. The Wreckers' Prayer
Theodore Goodridge Roberts 1877-1953

17. Smoke of the Camp Fire
Brian Brooke

18. The Duff
David McKee Wright

19. Christmas Day in New Zealand
Lady Barker 1831-1911

20. Rise Oot Your Bed
John Barr of Craigielee

21. Down on My Luck
A. R. D. Fairburn

22. The Dark Guest
Ernest George Moll 1900-

23. The Sundowner
Shaw Neilson 1872-1942

24. The Dosser in Springtime
Douglas Stewart 1913-

25. The Dead Swagman
Nancy Cato 1917-

26. Incident at the Alice
Max Harris 1921-

27. The Undertaker's Story
Frank Sargeson 1903-

28. On The Swag
R. A. K. Mason 1905-

29. Sonnet of Brotherhood
R. A. K. Mason 1905-

Section VI: Society

1. Nationality
Mary Gilmore 1865-

2. The Making of a New Zealander
Frank Sargeson 1903-

3. Native-Born
Eve Langley

4. The Islands (ii)
Charles Brasch 1909-

5. Trans Canada
F. R. Scott 1899-

6. Pacific Door
Earle Birney 1904-

7. Bonne Entente
F. R. Scott 1899-

8. Terra Australis
Douglas Stewart 1913-

9. Australia
Bernard O'Dowd 1866-

10. Australia
A. D. Hope 1907-

11. Secular Litany
M. K. Joseph

12. Old Canada; or, Gee Buck Gee
Alexander McLachlan 1818-1896

Section VII: Battle

1. From Stray Memories of Natal and Zululand
Charles Barter

2. The Boer War
William Plomer

3. The Battle of Majuba Hill
General Sir Ian Hamilton 1853-

4. At Welbedacht
A. M. Buckton

5. From The Desolate Valley
   Thomas Pringle

6. Bridge-Guard in the Karroo
   Rudyard Kipling

7. Drunken Gunners
   M. K. Joseph

8. In Flanders Fields
   John McCrae 1872-1918

9. Beach Burial
   Kenneth Slessor 1901-

Section VIII: Heroes

1. Luis De Torres
   Rex Ingamells 1913-

2. Luis De Camoes
   Roy Campbell

3. Chaka
   F. T. Prince

4. From Brebeuf and His Brethren
   E. J. Pratt 1883-

5. Pere Lalement
   Marjorie Pickthall 1883-1922

6. At The Grave of Cecil Rhodes
   Peter Jackson

7. The Burial
   Rudyard Kipling

8. The Tomb of Lieut. John Learmonth, A. I. F.
   J. S. Manifold 1915-

9. Jim
   Perceval Gibbon

10. Johnnie Courteau
    William Henry Drummond 1854-1907

11. Captain Dobbin
    Kenneth Slessor 1901-

12. They'll Tell You About Me
    Ian Mudie 1911-

Section IX: Poems

1. A Bewilderment at the Entrance of the Fat Boy Into Eden
   Daryl Hine 1936-

2. The Boatman
   Jay MacPherson 1932-

3. The Katzenjammer Kids
   James Reaney 1926-

4. A Cautionary Tale
   Anne Wilkinson 1910-

5. 1894 In London
   Charles Spear

6. The Precious Pearl
   Pat Wilson

7. News of the Phoenix
   A. J. M. Smith

8. The Swimmer
   Irving Layton 1912-

ADDENDA

Section I: The Native Race

1a. From Tecumseh Charles Mair 1838-1927

19. As the Night, The Day Abioseh Nicol

20. Telephone Conversation Wole Soyinka

21. The Park James Matthews 1929-

22. Which New Era Would That Be? Nadine Gordimer

Section II: Emigration, Colonisation, Exile

1a. Landfall in Unknown Seas Allen Curnow

1b. The Unhistoric Story Allen Curnow

4a. From Roughing It in The Bush Susanna Strickland Moodie 1803-1885

8a. House and Land Allen Curnow

8b. The Magpies Denis Glover

17. After the Earthquake James Courage 1905-

Section III: The Land

10a. Low Tide on Grand Pre Bliss Carman 1861-1929

20. South of My Days Judith Wright

Section IV: Time

2b. Hobart Town, Van Diemen's Land (June 11, 1837) Hal Porter 1917-

Section V: People on The Land

1a. From The Clockmaker Thomas Chandler Haliburton 1796-1865

4a. At the Garden Rail A. M. Buckton

29. And the Glory D. W. Ballantyne

Section VI: Society

5a. Canada Charles G. D. Roberts 1860-1943

11a. We Live in A Rickety House Alexander McLachlan 1818-1896

13. Country Press Rosemary Dobson 1920-

Section VIII: Heroes

10a. The Man from Snowy River A. B. Paterson

Section IX: Poems

6a. Parable of Two Talents Kendrick Smithyman

9. The Bravest Boat Malcolm Lowry

OFFICE OF EDUCATION

Awards First English Dept. Grant

Virginia Tech has been awarded a $5,728 grant by the U.S. Office of Education to develop the teaching of British Commonwealth literature at the university.

The grant will be administered by Robert T. Robertson, assistant professor of English.

Robertson is studying the ways to teach the literature of Canada, Australia, New Zealand, the West Indies, South Africa, West Africa and India.

The problem is, he said, whether the literature should be taught by country or all together. He is investigating the possibility of the latter by studying certain themes which are prevalent in the literature of all seven.

Dr. Markham L. Peacock Jr., chairman of the department of English and foreign languages, said the grant is the first of several research and teaching projects now being planned in the department. He said the grant is the first recognition by federal authorities of a new and growing discipline in literary studies in this country.

THE TECHGRAM: December 1965

DEPARTMENT OF ENGLISH

Visiting Scholar: DR. HARRY PAYNE HESELTINE,
Senior Lecturer in English,
University of New South Wales,
Sydney, Australia.

Dr. Heseltine is visiting the Department of English for four reasons:

1. To assist Prof. Robertson in teaching English 309(Literature of the British Commonwealth) by taking the classes in The Fortunes of Richard Mahony (Henry Handel Richardson).

2. To consult on the research project at present being carried out in the Department: "A Model Survey Course in British Commonwealth Lit."

3. To visit classes in the Department according to the (tentative) schedule below, to offer instruction and to observe teaching methods.

4. To offer lectures to members and students of the Department and the College of Arts and Sciences, and to the general public.

Tentative Schedule:

April 18: Arrive by car from Penn State University; stay at Tech Motel 18-26.

Tues. 19: 9-10 214(Hons) Robertson
10-11 Contemporary Literature, Dr. Tilghman

Wed. 20: 9-10 214(Hons) Prof. Newman
11-12 Southern Lit. Dr. Peacock.
2-3 309, Lit. of Brit. C'th, Prof. Robertson

Thurs 21: 11-12 Modern Poetry, Prof. Newman
aft. "Graduate Studies In Australia," College of Arts and Scienc

Fri 22 9-10 214 (Hons) Dr. Tilghman
2-3 309, Prof. Robbrsson.
3-4 English Department Tech Festival Symposium:
"Australian Literature Today"

Sat 23: free

Mon 25: 2-3 309 Prof. Robertson
4-5 English Seminar: possible title: "Anzac in Literature."

Tues 26: free

Wed 27: Depart from VPI.

NCTE STUDY GROUP 12: WORLD LITERATURE IN ENGLISH

The Force of Place in Australasian Literature

Robert T. Robertson

Premises:

1. That there is a force of place.
2. That it has affected, does and will affect Australasians.
3. That it is reflected in the Literature of Australasia.
4. That this differs from the reflection in other literatures.
5. That it may be distinguished as Australian and New Zealand reflections.
6. That Terra Incognita is an accurate representation of Commonwealth and Australasian literatures in its proportions and within its restrictions.

Hypothesis: That the force of place can be identified in Australian and New Zealand literature as one of the forces creating national identity in literature, or a "National" literature.

Problem: Estimate the relative power of that force and identify its operation.

Summary of statistics on Terra Incognita:

A. Section		Australasian Literature	Proportion in Section	
One:	Native Race	3,5,9,17,19.	5:24	25%
Two:	Emigration	1-2,4-5,8-9-10-11-12,15-16-17, 20-21-22-23-24-25-26.	19:26	80%
Three:	Land	4,9-10,17-18-19-20-21.	8:22	35%
Four:	Time	4-5-6,9,12.	5:15	33%
Five:	People	1-2,4-5-6,8-9-10-11-12,14,19,20-21-22, 25-26-27-28-29-30-31-32-33.	24:33	66%
Six:	Nation	2-3-4,21-22-23,25,27-28-29-30-31	12:31	40%
			73:151	50%
			(73:78)	

B. Notes:

1. 59 poems: 14 prose pieces (12 short stories) (underlined number). 4:1
   Anthology: 126 poems: 25 prose pieces. 5:1

2. Proportion of Australasian literature under 50% in these sections:
   ONE (Native Race), THREE (Land), FOUR (Time), SIX (Nation).

   Proportion of Australasian literature over 50% in these sections:
   TWO (Emigration, etc.), FIVE (People on the Land).

3. Sequences:
   13 single pieces; 3x2; 6x3; 4x5; one sequence of 7; one of 9. 8 of the 14 prose pieces come in sections TWO and FIVE.
   Longest sequence (9) is in section FIVE.

APPENDIX C

Book Lists (for courses in British Commonwealth Literature at Virginia Polytechnic Institute)

English 314: Contemporary Commonwealth Literature:

1. The Commonwealth Pen, ed. A. L. McLeod; Cornell U. Press. $3.50
2. The Oxford Book of South African Verse, ed. G. Butler; O. U.P. $3.50
3. The Penguin Book of New Zealand Verse, ed. A. Curnow; Penguin. $1.25
4. The Penguin Book of Canadian Verse, ed. R. Gustafson; Penguin. $.95
5. The Penguin Book of Modern Australian Verse, ed. Thompson et al; Penguin $1.4!
6. Spinster, Sylvia Ashton Warner; Bantam. $.50
7. The Aunt's Story, Patrick White; Compass. $1.45
8. The Watch That Ends the Night, Hugh MacLennan; New American Library. $.75
9. The Price of Diamonds, Dan Jacobson; Knopf. $1.45
10. Ways of Sunlight, Samuel Selvon; St. Martin's Press. $2.95
11. The Financial Expert, R. K. Naryan; Noonday Press. $1.25
12. The Palm-Wine Drinkard. Amos Tutuola; Evergreen Books. $1.25

English 309: Colonial Commonwealth Literature:

Anthologies as above: 1-5.

13. African Treasury , ed. Langston Hughes; Pyramid Books. $.50.
14. West Indian Short Stories, ed. Andrew Salkey; Faber and Faber.
15. New Zealand Short Stories, ed. Dan Davin; O. U. P. (World's Classics). $1.25
16. Robbery Under Arms, Rolf Boldrewood; St. Martin's Library. $1.50.
17. The Story of an African Farm, Olive Schreiner; Premier Books. $.50.
18. Anne of Green Gables, L. M. Montgomery; Grosset. $1.75.

English 308: Regionalism:

Anthologies as above: 1-5, 13-15.

19. Canadian Short Stories, ed. Weaver; O.U.P. (World's Classics). $1.25
20. Australian Short Stories, ed. Murdock and Drake-Brockman; O.U.P. (W.C.) $1.2!
21. Masks of Fiction, ed. A.J.M. Smith; New Canadian Library. $1.50
22. Three Plays, Sean O'Casey; St. Martin's Library. $1.25
23. The Violent Bear It Away, Flannery O'Connor; Signet. $.50
(17) The Story of an African Farm, Olive Schreiner; Premier Books. $.50.

English 3010: Canadian Literature

Anthologies as above: 1, 4, 19, 21.

24. Masks of Poetry, ed. A. J. M. Smith; New Canadian Library. $1.50
(8) The Watch That Ends the Night, Hugh MacLennan; Signet. $.75
25. Hear Us O Lord From Heaven Thy Dwelling Place, ed. Malcolm Lowry; Lippincott. $1.95.

English 309 (1964): British Commonwealth Literature:

Anthologies as above: 1, 3, 19.

(8) The Watch That Ends the Night, Hugh MacLennan, New American Library. $.75
(16) Robbery Under Arms, Rolf Boldrewood, St. Martin's Library. $1.50
26. Venture to the Interior, Laurens van der Post, Compass. $1.45

APPENDIX C

VPI Research Project 31501A
USOE Research Project S-471
USOE Contract OE 6-10-195

ENGLISH 309

SPRING QUARTER 1966

LITERATURE OF THE BRITISH COMMONWEALTH

Texts: TERRA INCOGNITA, sel. R.T. Robertson, Vols I,II.) These two volumes are supplied free
HANDBOOK TO COMMONWEALTH LITERATURE, (mimeo).) (on loan) to students in the course.

1 THE FORTUNES OF RICHARD MAHONY, Vols I-III (Australia Felix;The Way Home; Ultima Thule), Norton, $4.05. By Henry Handel Richardson.

2 APPRENTICESHIP OF DUDDY KRAVITZ, by Mordecai Richler, Paperback Library, 75 cents.

3. VENTURE TO THE INTERIOR, by Laurens van der Post, Viking, $1.45

4 THE STORY OF AN AFRICAN FARM, by Olive Schreiner, Premier, D100, 50 cents.

5 NECTAR IN A SIEVE, by Kamala Markandaya, Dell, 75 cents.

The course consists of an examination of the four novels above and a study of the literature of the British Commonwealth as represented in the anthology Terra Incognita, assisted by the material in the Handbook. One theme, one term paper, quizzes and two tests. The order in which the novels will be studied is indicated below:

April 4,6,8 STORY OF AN AFRICAN FARM
11, 13, 25, 28 THE FORTUNES OF RICHARD MAHONY (classes will be taken by Dr. H.P.Heseltine, University of New South Wales, Sydney, Australia)
20, 22, 25 VENTURE TO THE INTERIOR
27, 29, May 1 NECTAR IN A SIEVE
May 4,5 APPRENTICESHIP OF DUDDY KRAVITZ
7ff. Terra Incognita; Handbook

The course is also part of a Research Project under U.S. Office of Education auspices and funding, with the Spring Quarter class acting as a control group in relation to the other five courses related to the subject which have been taught here 1963-5. For this reason a representative group of students is desired. Prof. Robertson would appreciate it if those students intending to take the course next Quarter would see him in Room 218, Williams Hall, March 7-11.

The course will be taught in Room 220, Williams Hall, MWF at 2 p.m. First meeting, Wednesday, March 30, 2 p.m. Auditors welcome.

FOR MEMBERS OF THE DEPARTMENT OF ENGLISH: Please bring the information above to the attention of interested students.

Thank you. R.T.R.

Virginia Polytechnic Institute

VPI: Department of English: English 309: Spring Quarter 1967

English 309 is being taught at VPI for the fourth successive year. It is a one-quarter survey of literature, entitled "Literature of the British Commonwealth," available to all students with one quarter of sophomore English. The enrollment has been about thirty each year. The course at VPI differs from those at other universities in that it has tried to present an organic view of the writing in English originating in Africa, North America, Australia and Asia over the past one hundred years, rather than a treatment of that literature by country of origin or in chronological order. In Spring 1967, students are expected to read the following prose works, one per week, in the last seven of the ten weeks of the course:

Africa: Venture To The Interior by Laurens van der Post
The Soft Voice of the Serpent by Nadine Gordimer
Wand of Noble Wood by Onuora Nzekwu

Asia: The Guide by R. K. Narayan
Passage to India by E. M. Forster

Australia: Kangaroo by D. H. Lawrence
Riders in the Chariot by Patrick White

The first three weeks of the course are spent on the six Parts of Terra Incognita, a two-volume anthology (291 pp) of 151 pieces of prose and poetry largely selected from the literatures of Australia, Canada, New Zealand and South Africa. The six Parts are established by the six common themes or subjects evident in these literatures: The Native Race; Emigration, Colonization, Exile; The Land; Time; People on the Land; Nation-Making. The comparison of works in a common language on a common subject from different locales runs the danger of treating literature as more a sociological artefact than a literary scholar would wish. The technical problem of how to teach this literature is also a theoretical problem of how to study this literature. There are three possibilities: undertaking an area study; using comparative literature techniques or approaches; looking for the common themes or myths. A combination of all three methods is at present being tried at VPI under a research grant from The Arts and Humanities Branch, Bureau of Research, Office of Education. Terra Incognita was produced with the help of this grant, providing one anthology in place of the eight which had been used previously; the course has been taught under this grant in the Spring Quarter of 1966 and again this quarter. The original research project will be completed in August 1967.

Appendix C

VIRGINIA POLYTECHNIC INSTITUTE

Department of English

ENGLISH 309: "Literature of the British Commonwealth," Spring Quarter, 1968

English 309 is being taught at VPI for the fifth successive year as a one-quarter survey course of the literatures of Australia, Canada, New Zealand and South Africa, with additional material from Nigeria and India. The course is available to all students holding the pre-requisite of one quarter of sophomore English; the pre-registration enrollment is 32.

The present course is devised from a USOE research project and is being taught for the third time along the lines suggested by the project: an organic view of writing in English originating in Africa, America, Asia and Australasia over the past one hundred years with concentration on literature of the past twenty years. The works studied include seven novels and a two-volume anthology with handbook, produced under the research project, which surveys short stories and poems from the four principal literatures. The six themes of the anthology are announced at the first meeting but full consideration of them is left to the end of the course; thus the novels are treated first as novels and later as components in British Commonwealth Literature.

The last two weeks of the course are spent on the six Parts of Terra Incognita, a two-volume anthology (291 pp) of 151 pieces of prose and poetry largely selected from the literatures of Australia, Canada, New Zealand and South Africa. The six Parts are established by the six common themes or subjects evident in these literatures: The Native Race; Emigration, Colonization, Exile; The Land; Time; People on the Land; Nation-Making.

Timetable:	Week 1-2	THE TREE OF MAN, Patrick White	Australia
	3	GREENSTONE, Sylvia Ashton-Warner	New Zealand
	4	MITTEE, Daphne Rooke	South Africa
	5	A MAN OF THE PEOPLE, Chinua Achebe	Nigeria
	6	THE GUIDE, R. K. Narayan	India
	7	THE BEGINNERS, Dan Jacobson	South Africa
	8	AS FOR ME AND MY HOUSE	Canada
	9	TERRA INCOGNITA, Vol. 1	
	10	TERRA INCOGNITA, Vol. 2	

Required Work: Theme due at end of week 5 on one of the novels
Two objective tests on the novels
Term Paper on the anthology plus novels
Final examination

English 309 British Commonwealth Literature

Class Theme: From one or both of your anthologies choose sufficient material to illustrate or disprove one or more of the following statements, applying the statement to one or both of the anthologies as you plea

1. "(This)literature... has a center of immediate experience and a circumference of initially alien literary devices for articulating it."

2. "... that relatively strong tradition of satire, ridicule and self-depreciation that seems to flourish through a need of the Canadian character."

3. "The conception of the Canadian writer as a "nation builder" carrying out in the realms of the imagination the conquest and unification whcih explorers, settlers builders and politicians were completing in the physical and political realm is the real reason for that active search for "Canadianism" in our writers whic some readers continue even to the present day."

4. "When a nation exists merely as a legal entity, the division is extraliterary and artificial in the extreme. But where the writer's work contains (or is contained by) a social and geographical environment which is an imaginative actuality to him, then we are confronted with a literary fact of some importance."

5. "Some readers outside Canada (and possibly some in this country as well) may be struck by the sense of loneliness and melancholy that pervades so many of the stories in this book."

6. "Whatever is true vision belongs, here, uniquely to the islands of New Zealand. The best of our verse is marked or moulded everywhere by peculiar pressures - pressures arising from the isolation of the country, its physical character, and its history."

7. "Certain forms - the sonnet, the short story, for example - seem more than sui - they are essential to the expression of a developing nation."

8. "The frequent little touches of local color seem attractive at first sight but they do not stand the test of time; they fade, and if fading they remove the whole work from serious literary consideration."

9. "Today we may say that every reader in English brings two literatures to the consideration of any new work: the common heritage of "classical" English literature, and his acquaintance with his own local or national literature. This affects his reading of contemporary work in any other local or national literature."

10. "The American student is most happily placed to consider these other national literatures; on one hand he has his knowledge of English literature, on the oth his reading in American literature; the national literatures correspond in form to the former and in spirit to the latter."

USOE: S-471 English 309 (BCL) V I: 31501A

Answer Both Questions:

1. Identify in one or two sentences(choose four names)
   a) the relationship of the character to other characters in the work
   b) the significance of the character in the whole work:

Waldo's Stranger; Yvette; Simcha;Bonaparte Blenkins; Josette; Uncle Ben; Vance; Quillan; Mlanje; Africa; Em; Tant Sannie; Kenny, Nathan; Fuli; Kunthi; Hurdy; Tillie; Henry Ocock; Ned.

2. Write a paragraph or more
   a) saying why you like or disliked one work, and
   b) what you think the place of that work is in this course.

Thank you. R.T.R.

CORRESPONDANCES BETWEEN THE SET TEXTS AND THE THEMES IN TERRA INCOGNITA

THE STORY OF AN AFRICAN FARM:	I	
	II	7,8
	III	2,13
	IV	15
	V	26-31
	VI	5-6, 25-6
VENTURE TO THE INTERIOR:	I	15
	II	
	III	14,15,17,18,22
	IV	1-4, 15
	V	22,23,24
	VI	20-23
THE APPRENTICESHIP OF DUDDY KRAVITZ:		
	I	
	II	14,24
	III	1,3
	IV	
	V	7,11,23
	VI	19,30
NECTAR IN A SIEVE:	I	17-24
	II	
	III	
	IV	1
	V	32
	VI	
THE FORTUNES OF RICHARD MAHONY:	I	1-4
	II	7,9,13,20,21,23,25,26
	III	
	IV	
	V	8-10
	VI	27-8

Exercise:
Please extend the references to the Part (I) and poem etc. (e.g.7) under the headings of the texts listed above.

Literature of the British Commonwealth

FINAL EXAMINATION

Note: Answer Question I and two others - either two from Question II
or one from II and one from III,
or one from III (counts as two answers.

I: Answer two parts, selecting from those below:
a. Discuss some terms you noted from one country.
b. Compare some terms from two or more countries.
c. explain four terms, preferrably in context.
d. Write a paragraph summarising the literature of one decade.
e. Compare the careers of two authors.
f. Write an introductory note to the work of one author as represented in the anthology.
g. Discuss the life of one or more authors as typical of those in BCL.

II: Select your topics from those below:

a. The ordering of the extracts in any one section has a definite plan.

b. Literature is written out of delight and agony, sometimes both.

c. The dangers, difficulties and rewards of comparative study.

d. The treatment of the natives in history is reflected in literature in a progression of attitudes - e.g. fear and hostility; contempt; remorse; reverence for the noble savage.

e. Once uprooted it is both possible and impossible to put down roots again.

f. The attitudes to the land vary according to the similarity or dissimilarity of the new land to the old.

g. Later writers in any literature love their land and need it in their writing.

h. The concept of time as reflected in the literature changes from an easy celebration of the benefits of progress to an awareness of the One Universal: We are born but to die.

i. The concept of time is used in the most difficult poetry.

j. The different occupations of people are shown in the anthology.

k. Only the emotions of ordinary people are shown in the anthology.

l. The fact that only ordinary people are used makes the content of the anthology familiar and interesting.

m. Writers either exalt or mock their nation.

n. The attitudes of writers toward their own people, land and nation vary from hostility to love.

o. The prose is more successful than the verse in showing the distinctive material available in BCL. Or vice versa?

III: What is your theory of British Commonwealth Literature (i.e. what is the course all about)? What is its content, distribution, history, value, etc?

- ILLUSTRATE (quote and refer) LIKE MAD.

English 309: Theme topics, 1967Sp S-471 (U@SOE)
31501A (VPI)

1. Show the sections in ONE Part of Terra Incognita, the relationship of one section to another, the degree of coherence and/or development in the sections.

2. Suggest a rearrangement of material, slight or substantial, within one or two parts of Terra Incognita.

3. Justify the sequence of the six Parts of Terra Incognita.

4. Show the difference between superficial and essential correspondances which you identify in any sequence of any length in the prose or verse selections in Terra Incognita.

5. Show the correspondances between the prose and verse of any one country as represented in Terra Incognita; be highly selective.

6. Write the footnotes essential to understanding a short story or a group of poems of moderate complexity; justify your footnotes.

7. Write an essay on the local dialect observable in selections from one country, or from a number of countries.

8. Account for the fact that the prqprtion of selections from theliterature of one country varies from Part to Part (e.g. why are there more selections fr Africa in Part One?).

9. Trace correspondances in content and/or form between the selections in Terra Incognita and American literature.

10. Write a summary of one or more of the class lectures, illustrating the generalizations from the anthology.

11. Attack or modify the basic assumption of this course: that the historical and geographical environment of a writer can be seen in his work.

12. Estimate the universal reference of one or more poems or short stories in Terra Incognita; how is this achieved through local reference - or is it?

13. Describe clearly and precisely what makes you prefer or dislike some selections ~~xxxxxxxx~~ more than others in Terra Incognita.

14. In what sense is the title"Terra Incognita" justified? Estimate the problems in studying material so described.

15. In what stories or poems in Terra Incognita did you feel the need for background information, and where did younot feel this need? Show good cause for both sensations.

16. Do the occasional critical comments in the Handbook assist in any way the understanding of the material in Terra Incognita?

17. Outline the basic information you would like on all the writers represented in Terra Incognita. Where does the Handbook meet or fail this pattern?

18. Coment on the basic pedagogy of the course: that it is possible to read the ~~xxxx~~ material in Terra Incognita without the customary background but within a frame of reference drawn from the works, and that this illuminates the processes of literature itself.

1967Sp English 309 Term Paper Topics. USOE-S-471; VPI 31501A

1. Describe the constituent elements of one of the novels or groups of novels listed below, paying particular attention to the local elements:

A Wand of Noble Wood

(

The Soft Voice of the Serpent

The Guide

(

Passage To India

Kangaroo

(

Riders in the Chariot

2. Describe the relevance of ONE of the books listed below to Terra Incognita in whole or in part; or describe the relevance(differing) of a pair of books

Venture to the Interior

(

A Wand of Noble Wood

The Guide

(

Passage to India

Kangaroo

(

Riders in the Chariot

3. Describe the similarities and dissimilarities in one of the following groups of books:

Venture to the Interior, The Soft Voice of the Serpent, A Wand of Noble Wood

The Guide, Passage to India:

Kangaroo, Riders in the Chariot:

4. "Can literature be studied in relation to a frame of reference drawn from the works?"

5. Write a critique of the form and content of any one of the set texts, using only orthodox literary critical terms.

nswer as much as you can within the fifty minutes.

1. Consider the relevance of all or some of the following quotations to one Part of Terra Incognita; identify the title and author if you can:

   OR Select two or three and show why they are more relevant to one Part than to another; identify the title and author if you can:

   a. But ah, the storms they had come through!

   b. The friendly little whare was a prison.

   c. "Everything I got is yours!"

   d. It was something different, something
      Nobody counted on.

   e. Easter. And leaves falling.

   f. All at once everything he saw seemed precious and significant.

   g. He was the last of his tribe, and a king, but he had built that woodheap hollow.

   h. There isn't time in Ithaca.

   i. South of my days' circle, part of my blood's country...

   j. My task demands a virgin muse to string
      A lyre of savage thunder as I sing.

   k. Odysseus has come home, to the gully farm...

   l. "I was thinking yesterday, you know, I shall probably never go back to the Old Country. It's too far away now, too long ago."

   m. Nick and I were sitting on the hillside and Nick was saying he was a New Zealander, but he knew he wasn't a New Zealander. And he knew he wasn't a Dalmatian any more. He knew he wasn't anything any more.

   n. There is only the garden full of surprising fruit.

   o. Friend, could I rear in England's air
      A sweeter English rose?

   p. ...'Madam,' I pleaded, 'wouldn't you rather
      See for yourself?'

   q. This is a beauty
      of dissonance

   r. Consider the curious fate
      Of the English immigrant...

2. Comment on the handling of universal themes in the following extracts; enlarge your comments by reference to other selections in Terra Incognita:

a. All men at God's round table sit,
And all men must be fed;
But this loaf in my hand,
This loaf is my son's bread.

b. that men are isled in ocean or in ice
and only joined by long endeavour to be joined.

c. And if these things be so oh men then what
of these beleagured victims this our race
betrayed alike by Fate's gigantic plot
here in this far-pitched perilous hostile place

d. Nature, to rest dismissed by a most high command,
Shortly roll up this planetary decoration,
Man having passed darkly onwards to an unknown land.

3. Write out and complete six of the entries below; comment on three of them:

	Author	Work	Country
a.	Malcolm Lowry		
b.		The Whare	
c.	Allen Curnow		
d.		The Drover's Wife	
e.	Roy Campbell		
f.		After the Earthquake	
g.	Frank Sargeson		
h.		Telephone Conversation	
i.	Mary Gilmore		
j.		Sonnet of Brotherhood	
k.	Ursula Bethell		
l.		Roughing it in the Bush	
m.	F.C.Slater		
n.		The Three Jolly Foxes	